

**COMP 1 CHECKLIST
 TEXTILES SIL**

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COMPLETE ALL SIL WORK USING TEMPLATES ON SLIDES AND THEN PRINT FOR BOOK ON RETURN

<p>Mind-map This mind-map should explore your ideas for your Personal Investigation at A2, ensure you include the following: primary photos, ideas artists, media, reflections (on AS work-what worked well, what you aim to improve), Extend every point on your mind map, you can include quotes if this helps –look at exemplars to add to this if you are struggling</p>	
<p>Mood-board You need to produce a mood-board which shows a collection of things that are inspiring your personal investigation (this should not be random images but should reflect your potential themes for A2). Include 80-100 images – print A3 or as two A4 sheets</p>	
<p>Personal Context of theme On a single or double page explore your theme in relation to a wider context other than artists who explore it. Include: articles that relate to you theme, films, literature, quotes, historic events. E.g. My theme is Identity - articles of fraud/stolen identity, films such as minority report and memento. Literature - The Hunger Games, definition of identity and famous quotes, historic events - The Holocaust, where people were dehumanised and stripped of their identity. IMPORTANT Explain why you did this and how it will impact on your work</p>	
<p>What is Textiles? Double page spread Include: 6 pieces of work, 1 in depth analysis (over a side of A4 font 12), 6 other photos annotated in paragraphs, annotation should explore the questions set out in the powerpoint we explored in lesson. (please see teams class files area to revisit these should you wish.) Extension: Ask friends and family's opinions on a controversial piece of art and document this in your book.</p>	
<p>Independent gallery visit Double page and should include the following: Introduction explaining why you chose that gallery, the difference between a digital and a visit in person. 4-6 pieces of work annotated in paragraphs. In-depth analysis (3 blue, 3 other colour) Font 12, a side of A4 and a conclusion explaining what you have learnt from doing this and the impact this will have on your future work.</p>	
<p>Artist research One In-depth Analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 4 other photos analysed, biography – using purple box on handout. Double page spread *YOU WILL ADD ARTIST RESPONSE SAMPLES WHEN WE ARE BACK AT COLLEGE AND ABLE TO USE FACILITIES</p>	
<p>Idea generation & Primary photo page Double page spread: 2 detailed design drawings – light-box/fashion illustration template can be used. 2 sets of annotation one for each idea – use handout – blog, literacy resources, idea gen handout. 6-8 edits, contact sheet, photograph annotation, 6 quick idea sketches – see examples</p>	
<p>6 experimental drawings from primary photos Complete a double page of drawing experiments – 6 experiments using different media – annotate WWW, EBI. Try to zoom in to pieces so you can achieve more detail, try experiment with suitable materials, layer different surfaces, try to create these mainly from primary photos</p>	
<p>Development Piece One progress shots 20hours worth of work based on idea from idea generation page Take progress shots as you complete this</p>	
<p>Dev One Installed/ presented-THIS WILL BE DONE UPON RETURN IN SEPT Dev can be installed/ photographed and presented in an interesting way. Teachers will show you exemplars of this at the start of y13.</p>	
<p>Dev One Evaluation Full evaluation of development one making using the template provided. 1.5 side of A4 font 12. TO BE COMPLETED IN SEPT WHEN DEV ONE IS FULLY COMPLETED.</p>	
<p>Progression Task Produce an IN DEPTH research for ARTIST TWO: Identify your second artist for your project. Produce an in-depth analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 4 other photos analysed, biography – using purple box on handout. Double page spread *YOU WILL ADD ARTIST RESPONSE SAMPLES WHEN WE ARE BACK AT COLLEGE AND ABLE TO USE FACILITIES</p>	
<p>Practical Experiments Complete a double page of practical experiments – 6-8 experiments using different media – annotate WWW, EBI. Try to zoom in to pieces so you can achieve more detail, try experiment with suitable materials, layer different surfaces, try to create these mainly from primary photos</p>	
<p>Photoshoot based on artist two Produce a high quality shoot on min 40 images based on your artists two. These should feel different from the first photoshoot, but in keeping with your theme. Produce 4/6 editi</p>	
<p>Primary Drawings Complete 6-8 high quality observational drawings/collages based on your artists/ photographs. These should be high quality, exploring an range of exciting drawing media/ techniques relevant to your theme. You could stitch into drawings/ collage/weave paper BE CREATIVE!</p>	

Colour code:
 Work completed before summer holidays
 Progression task
 SIL – work to be completed in the summer holiday

- Complete Sketchbook Checklist (In grey)
- All work should be fully presented and completed for your return in September
- Complete Summer Tasks in PURPLE

Practical Experiments

Produce an extra 6-8 practical sample experiments max a5 in size, from your own photographs using experimental digital and hand made Textile methods. They need to be HIGH QUALITY. Do not stick these down, masking tape them in place as we will do some photocopying experiments from these after the summer. Overall this will create a double page of practical experiments. Annotate WWW, EBI. Use this link for at home ideas and materials pack from college:

<https://www.pinterest.co.uk/mrcharlesworth/textiles-techniques-at-home/>

Useful resources

Blog

<http://ncpvisualarts.blogspot.com/>

High grade exemplar SIL drawings and experiments



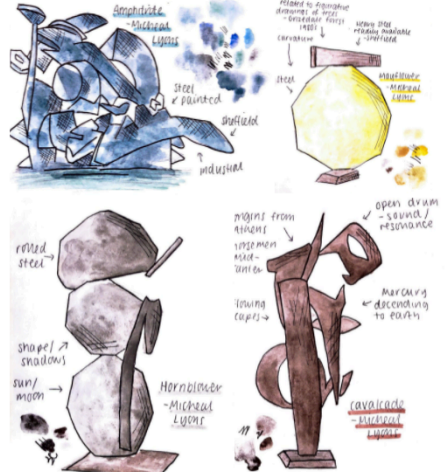
SAMPLES from an handmade conceptual book exploring paper techniques



YORK GALLERY VISIT
MICHAEL LYONS : ANCIENT AND MODERN

Observational Drawings: watercolour, fineliner At the exhibition I did a few quick observational sketches of sculptures that stood out to me. I chose watercolour as a medium as it's convenient to carry, quick drying and colours can easily be mixed. Fineliner can easily be used with watercolour without smearing or bleeding. I used different thicknesses to show the shadows and highlights I could observe.

What can take from Michael Lyons' work? Through the process of observational drawing, I noticed the importance of lighting and role the weather plays in showcasing an outdoor exhibition. This focus on the change of shape through a weather is something I could consider moving forwards with my experimentation with sculpture and three dimensional structure. Since my theme is organic geometry, the weather could be an interesting factor to consider as an alternative natural process to consider. Information at the exhibition suggested the Lyons used wax and carving tools in the initial process of creating his forms. This is so that he could capture a free flowing and dynamic feel to his sculptures through the kinetic movement of his hands. Although this type of shape would usually be considered the opposite of a geometric structure I think this abstract technique of creating shape is something important in the creative process.



SIL Samples + Developments